dispassionate. Hudson is not industrious, purposeful and sincere.
Instead of hammering away at his profession with exemplary diligence
when his golden mood is gone, he takes to riotous living. He does
not have the wisdom, which comes from refinement of the mind, to
realise that the artist is great in relation to the strength of his con-
firmed purpose and acquired will-power. Rowland warns him of the
dangers of a life of coarse and vulgar sensations for an artist. He
says, "don't play such dangerous games with your facility. If you
have got facility, respect it, nurse it, adore it, save it up."[3] But the
warning is lost on Hudson who knows his weaknesses, but does not
have the strength of mind to overcome them. He knows that he is
"damnably suspectible, by nature, to the grace and the beauty, and
the mystery of women",[6] and yet he does not make any attempt to
protect his integrity as an artist.

Roderick has imagination and creative ability, but is without
self-control which only a refined rnind could give. He knows that he
is leading a dangerous life for an artist. At Geneva, he remoresefully
tells Rowland that "he had done with the flesh and devil and was
counting the hours till he should re-enter the true temple of his
faith".[7] He realises the sanctity of the life of an artist and his own
transgressions of it. But he is too egoistical and passionate to make
his reformation a permanent one. When he comes to Rome fresh
from his New England village, where opportunities for self-indulgence
are non-existent, Roderick is pure in spirit and idealistic in his aspi-
rations. He makes statues of sheer loveliness and perfection.
Ugliness enters his consciousness when he finds in Euprope unlimited
opportunities to gratify his ego and passions. He runs after opportu-
nities for self-indulgence and lets go the wonderful opportunities
Which Europe offers for his development as an artist. Europe is not
to blame if Roderick chooses to take what is evil in her. He thus
misses artistic greatness for want of refinement. Life deals severely

with an artist who comes to it, not as a conqueror, but as a slave of its passions,

-.- • • Roderick, being, what he is, "with a large capacity for ruin", would have brought ruin upon himse'f even in his New England village. The fault is not in this particular country or that, but in Roderick him-self. His want of intellectual refinement is driven home in the-episode, in which Mr. Leavenworth approaches Roderick ta commis-sion § ".representation in pure white marble of the idea of intellectual •